

ON HER OWN TERMS:  
PREPARATION & PERFORMANCE  
OF THE ROLE OF KATHERINE  
IN WILLIAM SHAKESPEARE'S  
*THE TAMING OF THE SHREW*

BY  
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Summary of Performance Option in Lieu of Thesis  
Presented to the Graduate School of the University of Florida  
in Partial Fulfillment of the Requirements for the  
Degree of Master of Fine Arts

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## DEDICATION

I would like to dedicate this document first to God for giving me the strength to live and to my parents, Yardley and Kitty Griffin, for their undying love and support.

## ACKNOWLEDGEMENTS

I wish to thank my graduate class for being the most amazing group of people with whom I've had the pleasure of working for the past three eventful years. Best wishes to you all.

I wish to thank Dr. Judith W. B. Williams for giving me the opportunity to perform such an amazing role.

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## TABLE OF CONTENTS

|   |     |
|---|-----|
| DEDICATION.....   | ii  |
| ACKNOWLEDGEMENTS.....                                     | iii |
| ABSTRACT.....   | v   |
| EVALUATION.....   | 1   |
| BIBLIOGRAPHY.....   | 22  |
| APPENDIX A.....   | 23  |
| <br><i>THE TAMING OF THE SHREW</i> PRODUCTION PROGRAM     |     |
| APPENDIX B.....   | 25  |
| <br><i>THE TAMING OF THE SHREW</i> PRODUCTION PHOTOGRAPHS |     |
| SIGNATURE PAGE.....                                       | 30  |

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August 2004

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Major Department: Theater and Dance

This document examines the creative process utilized before, during, and after the portrayal of Katherine in the University of Florida's production of The Taming of the Shrew in April 2004. It covers the period between the play's selection and the culminating performances.

The analysis discusses the preliminary field of research as well as the extensive textual analysis used to approach the role. It chronicles the actor's development in the rehearsal process and gives a final self-evaluation of the progress made in rehearsal and performance.

In choosing the plays for the 2003-2004 season, the School of Theater and Dance followed several guidelines. The play selection committee comprised of Theater and Dance Faculty members, one graduate representative, and one undergraduate representative met over a period of several weeks to discuss the plays to be considered. Several thesis candidates proposed plays in which they would like to act. One of the major challenges that faced the play selection committee in choosing a season was the construction of a new Theater and Dance facility which seemed to take most of the attention. Plans for a season were held off until word was received as to when the building would be completed. With time, space, design, and budget as deciding factors-- the committee released the upcoming season: a remount of *Lavender Lizards and Lilac Landmines: Layla's Dream*, a 24-hour play festival, and *Cabaret* for fall 2003, with *Hendeka, Big Love*, and *The Taming of the Shrew* to follow in the spring of 2004.

The thesis candidates were given the opportunity to select their top three thesis choices and present them to performance coordinator, Dr. David Shelton; he discussed the actors' choices with the faculty and made a final

decision. The actor submitted Bianca in *The Taming of the Shrew* as a first choice because of a deep interest in Shakespeare and the power of the language. As a second choice the actor submitted Veronica in *Lavender Lizards and Lilac Landmines*, and no role was submitted as a third choice. The faculty members concluded that the actor would be given her thesis assignment in *The Taming of the Shrew* but recommended the role of Kate instead of Bianca. With much surprise the actor approached the director, Dr. Judith Williams, to discuss her options. The actor was interested in the possibilities of performing Kate, yet she feared the role because she felt that she was inadequate. After much deliberation the actor accepted the role of Kate and began her journey which she hoped would lead to a successful performance.

The actor began her research with the playwright, William Shakespeare. Shakespeare, the English playwright and poet, is recognized in much of the world as the greatest of all dramatists. He was born and educated in Stratford-upon-Avon, a town northwest of London, England. His exact birth date is unrecorded, though scholars speculate that it occurred sometime around April 26, 1564. In 1582 he married Anne Hathaway who bore him several children. After the birth of his twins, he left his family in Stratford and moved to London where he worked first as an actor and later as a playwright. Shakespeare was an actor and dramatist for The Lord Chamberlain's Men, one of two acting troupes in London during the late 1500's. In 1599 he became a shareholding member with the company which gave him a part of the profits from the productions as payment. Between 1588 and 1613 Shakespeare is believed to have written 38

plays. His work is commonly grouped in four categories: comedies, histories, tragedies, and problem plays. The problem plays are those that contain elements of his tragedies, comedies, and histories; thus, they can't be placed into any one category. In addition he wrote several poems and a sequence of 154 sonnets dealing with love, fidelity, mortality, and other topics. Shakespeare's reputation as a great dramatist did not begin until the late eighteenth century. His storytelling abilities and well-crafted characters captured the attention of his audiences, and by the end of the nineteenth century, his reputation as a dramatist was firmly established. Today Shakespeare is more widely studied and performed than any other playwright in the Western world.

*The Taming of the Shrew* was published in the First Folio in 1623. It has been speculated that Shakespeare's play was a reworking of an earlier anonymous work, *The Taming of A Shrew*. There were two variations to this basic theory: one, that *A Shrew* was based on an earlier play; the other, and more widely believed, that there was an immediate connection between *A Shrew* and *The Shrew*. Several theories about the relationship between the two plays grew out of the variations. One theory was that the two plays were the offspring of the same play. Another theory was that Shakespeare himself had helped write *A Shrew* which explains why there were so many parallels between the two plays. Another theory is that *The Shrew* is the prior play, and *A Shrew* was developed from it. Scholars have since supported this theory by speculating that *A Shrew* was an acting company's effort to put together from memory a script that was perhaps sold to another company, a practice that was not uncommon during the

Elizabethan period. In spite of all of these theories, much is left unexplained, and most are based on assumptions rather than hard evidence. In the end the exact source from which *The Taming of the Shrew* was derived is unknown.

Largely because of the themes addressed in *The Taming of the Shrew*--marriage, womanly duty, and the effect of social roles on individual happiness--the play has experienced great popularity through the years, though its exact performance history cannot be traced. With the reopening of the playhouses after the Restoration, it was one of the classic plays regularly performed by Thomas Killigrew's King's Company. Shortly after, Killigrew had the play reconstructed by the actor-playwright John Lacy, who retitled it *Samny the Scot* and set it in contemporary London. He changed Katherine to Margaret and renamed all the main characters except Petruchio. He extensively modernized the language and starred in it as Petruchio's servant Grumio, renamed Sauny. Critics agree that Lacy's version includes a great deal of new material, but the play is recognizably *The Taming of the Shrew*. Shortly after, it went through a series of changes. By 1715 London stages were presenting two farces based entirely on the Christopher Sly episode both called *The Cobbler of Preston*. Almost twenty years later a version of the play was produced at Drury Lane with the title *A Cure for a Scold*. In 1756 David Garrick revised and revived it as *Catherine and Petruchio* with much success. It was not until 1844 that the original text, including the scenes with Christopher Sly, returned to the London stage. This production, directed by J. R. Planache, also marked the return to Shakespeare staging; the play was reportedly mounted without scenery on an

open stage with hangings and screens. After this production the original text, though often omitting Christopher Sly and often with a significant cutting of Katherine's final speech, survived in theater more or less in its totality. In the twentieth century, Sybil Thorndike and Lewis Casson and Alfred Lunt and Lynn Fontanne were notable successes in the play. In 1966, Franco Zeffirelli directed a film version starring Richard Burton and Elizabeth Taylor. Since the early 1900's directors have taken more creative approaches to the play's production. In 1977 Michael Bogdanov, who directed for the Royal Shakespeare Company, opened a version in which the action was actually a dream of Christopher Sly. An usher he knocked down at the beginning was Paola Dionisotti, who played Kate to Sly's Petruchio. In 1987 Jonathan Miller directed a version of the play which omitted the Christopher Sly induction and focused the play on the world through Kate's eyes. His production confronted his audiences with the domestic issues that are raised by the taming story and Kate's apparent submission at the play's end. Miller set the play in Elizabethan London and cast as Kate the famous British actress, Fiona Shaw. In the summer of 2003, The Globe Theater staged a well-received all-female version of the play. The timeless storyline and well-crafted characters are just two important reasons why the play is presented in many educational, regional, and professional theaters across the world today.

*The Taming of the Shrew* opens with an Induction in which Christopher Sly, a beggar and drunkard, is tossed out of an alehouse because of his disruptive behavior and falls asleep in front of a Lord's house. Sly is later

convinced by the Lord and his servants that he is a nobleman who has been sick for several years. A group of players are performing a play later that evening. Traditionally, an induction is an introduction or preface to the action of a play, but it is also used to bring forward facts or instances to prove a general statement. Shakespeare does both and much more with his induction introducing to his audience several key themes such as identity, disguise, illusion, and reality, which are developed fully in the play through the main characters.

There are several themes and/or motifs *Shrew* discusses, many of which are developed in later works by Shakespeare. Disguise, domestication, marriage as an economic institution, and the effect of social roles on individual happiness all come to the forefront by the play's end. Disguise positions itself prominently in the play: Sly is dressed as a lord in the induction; Lucentio dresses as a Latin tutor, Cambio, in an attempt to gain access into Baptista's household; Tranio disguises himself as Lucentio, while Hortensio dresses as Litio, a music tutor, and the pedant dresses as Vincentio, Lucentio's father. These disguises allow the characters to step over barriers in social position and class, and for a time each of the disguised characters is successful. The play, therefore, poses the question of whether the clothes, or what is on the outside, makes the man and implies that a person can change his or her role by putting on new clothes giving them a new identity. The ultimate answer in the play is no.

The motif of domestication is depicted in the play's title by the word, "taming." A great deal of the action consists of Petruchio's attempts to cure

Katherine of her wild and often outlandish behavior. Katherine is referred to as a wild animal that must be domesticated. Petruchio considers himself, and the other men consider him, to be a tamer who must train his wife, and most of the men secretly suspect that Kate's wild nature will prove too much for him to handle. The first instance of Katherine's untamability becomes apparent to the audience when Hortensio introduces Petruchio as the man who will "woo curst Katherine." Gremio responds by asking Hortensio if he has told Petruchio all of Katherine's faults, a question that reveals Gremio's doubt that Petruchio will be able to tame Katherine. After their wedding Petruchio and Katherine's relationship becomes defined by Petruchio's public attempt to domesticate her. Katherine protests against her husband's desire to leave their wedding without attending the reception. Petruchio appears to give in to Katherine's wishes but not without delivering an insightful monologue. He starts by commanding his attendants to go forward at the bride's command and tells them to enjoy themselves, to "feast, revel, and domineer." He charges that Kate must stay with him, forbidding her to challenge or rise against him; he will be master over what is his. He defines what Kate is to him in an attempt to make her seem like a subordinate creature who will in time move and speak as he wishes. His attempt to further domesticate Kate occurs when the couple returns to his house, and he forbids her eating. At the end of the scene, he outlines how he will play the game of domesticating, or taming, Katherine. He proclaims that until Kate gives in completely, she will be starved, receive no sleep, and he will find fault with absolutely everything until he curbs her "mad and headstrong humor."

The question of whether or not Katherine is tamed by Petruchio's attempts is left unanswered but open to individual interpretation.

Inner emotional desire plays a secondary role in *The Taming of the Shrew*'s exploration of love. The play heavily emphasizes the economic aspects of marriage and how it is not an act of love rather a sort of business transaction. The play explores romantic relationships from a social perspective, presenting the institution of courtship and marriage versus the inner passions of lovers. While the husband and wife define their relationship after the wedding, the courtship relationship is negotiated between the future husband and the father of the future wife. Hortensio expresses his desire that Petruchio wed Katherine but does not hesitate to make it clear that marriage to her includes a healthy dowry. Petruchio's initial interest in her is due to what he will gain, not his desire to be married. Baptista confirms that Petruchio will receive twenty thousand crowns and half of his lands after Baptista's death. Baptista acts as a merchant, allowing Tranio and Gremio to place bids on Bianca. Tranio's bid of several elaborate homes and two thousand gold coins a year from land ownership proves to be more substantial than Gremio's offering; thus, Baptista allows Tranio, disguised as Lucentio, to marry Bianca provided that all he has promised becomes her property. Marriage becomes a transaction involving the transfer of money and goods. Lucentio ultimately wins Bianca's heart, but he is given permission to marry her only after he is able to convince Baptista that he is fabulously rich. Had Hortensio, a third suitor to Bianca, offered more money, he would have married her regardless of her love for Lucentio.

Each character in the play occupies a specific social position that carries with it certain expectations as to how that person should behave. For instance, Lucentio occupies the role of a wealthy young student, Tranio that of a servant, and Bianca and Katherine the roles of upper-class maidens-in-waiting. At the very least they are supposed to occupy these roles, but as the play unfolds, Katherine wants nothing to do with her social role, and her shrewishness is a result of her frustration concerning her position. She faces the cold and harsh disapproval of everyone around her because she does not live up to the expectations placed on her which dictate that a woman is supposed to be submissive and unheard. Due to this alienation, she becomes miserably unhappy. Kate is only one of the characters in the play who attempt to deny their socially-defined roles: Lucentio and Hortensio transform themselves into working-class tutors in order to gain the favor of Baptista and access to Bianca; Tranio transforms himself into a wealthy young aristocrat to assist his master in his plight; the pedant acts as Vincentio, a wealthy merchant of Pisa. Ultimately, society's happiness depends upon everyone playing their prescribed roles.

Through the method of disguise, the play entertains the idea that a person's apparel determines his or her social position. A servant may put on the clothes of his master, but in the end, he will always be a servant, as in the case of Tranio. Likewise, Lucentio has to reveal his disguise to his father and Baptista before he can move forward with Bianca. Kate's development in the play is determined by her gradual adaptation to her social role as wife, though it is often argued whether she truly accepts this role. She complies with

Petruchio's degree of taming because she know that if she accepts her social obligations as wife, she will be happier. It is the opinion of the actor that the humor in the play stems from the crossing of social roles by those who take on a disguise or clever lie. In the end the order that has been established before the play's beginning has been reestablished, and those who align themselves with this order are content.

Widely reputed throughout Padua to be a shrew, Katherine is foul-tempered and sharp-tongued at the start of the play. She publicly insults and degrades the men around her, and she is prone to wild displays of anger, during which she may physically attack whomever enrages her. Her character unfolding ultimately depends on the director's and actor's approach to the character. Though many of the other characters simply believe Katherine to be ill-tempered, it is likely that her unpleasant behavior stems from unhappiness. The actor believes that Kate acts as a shrew because she is miserable and desperate. Baptista puts Katherine on display in the street in front of his home, asking if any man desires to marry her. Katherine is enraged because she had no desire to fit into the mold her father and society have igned for her. There are several other possible sources of Katherine's unhappiness. She expresses jealousy about her father's treatment of her sister, but her jealousy may also stem from feelings about her own desirability. Prior to meeting Petruchio, Kate fears that she may never have a husband. The actor believes that in her heart, Kate has every desire to be courted and ultimately wedded but on her own terms. Overall, Katherine feels out of place. Because of her intelligence and

independence, she is unwilling to play the role of dutiful daughter. She clearly detests the expectations that she should obey her father and show grace and courtesy towards her suitors. On the other hand, Katherine must acknowledge that given the rigidity of the world around her, her only hope to find a secure and happy place in the world is to succumb to the expectations and find a husband. Her action early on appears cyclical; the angrier she becomes, the less likely it seems she will be able to adapt to her prescribed role, and the more alienated she becomes, the more her anger grows.

Despite the humiliations and deprivations that Petruchio adds to her life, the actor found it easy to understand why Katherine might succumb to marry a man like him. In their first conversation Petruchio establishes that he is her intellectual and verbal equal, making him, on some level, an exciting change from the easily-intimidated men who normally surround her. His treatment of Kate is designed to show her that she has no choice but to adapt to her social role as wife. This adaptation must be attractive to her on some level since even if she dislikes the role or wife, playing it means she can command respect and consideration from others rather than suffer the treatment she receives as a shrew. Kate becomes the one with the power. Katherine's compliance with Petruchio's "taming" is more rational by the play's end than it seems at the play's beginning; by the end she gains a position and a voice that she was previously denied.

After completing the research and basic analysis, the actor felt nervous and unsure about whether or not she would be able to adequately perform the

role of Kate. She doubted her ability to play such a complex character. She began her process by scanning the text, the most important skill necessary for working with heightened language. This process helps bring clarity to the performer and audience. Shakespearean language is usually written in blank verse with lines comprised of ten syllables. This line structure is called iambic pentameter. An iamb is a foot of two syllables, the first unstressed and the second stressed. An iambic pentameter is a line of verse that consists of five metric feet, which equals ten syllables per line. The actor scored her script with the appropriate markings and conducted a more thorough examination of the text. She referred to C. T. Onion's *Shakespeare Glossary* many times throughout the rehearsal period for definitions of words with which she was unfamiliar. After her initial scanning of the text, the actor explored the vocal energies of the character, basing her exploration on the Lessac voice system. She typed a separate copy of her script on which she marked the sustainable vowels and consonants, unsustainable consonants, and tonal energies. The actor looked over her lines and made vocal choices based on her understanding of the character and the character's intentions. Through this vocal exploration the actor hoped to bring a musical quality to her performance.

The actor was somewhat hesitant about working with *The Taming of the Shrew*'s director, Dr. Judith W. B. Williams. This production would be the second the actor had done with the director, and the previous production had left her with several unanswered questions. The actor, however, was very excited to begin rehearsals. The first rehearsal began with an explanation of the directorial

concept. The director began her presentation recounting a vision she had while on vacation. On her way to south Florida, she noticed the broken line beside her vehicle on the highway. She quickly imagined cars passing others over this broken line and placed the idea of the “broken line” within the context of the play. The director encouraged the actors to look for the “broken line,” for sizing up and passing the competition in an attempt to achieve objectives. She desired to focus the play on Katherine and Petruchio’s relationship, exploring their lives behind the scenes. The director created a “hot spot” stage right where she encouraged interaction between the characters in an effort to illuminate certain aspects of their relationships. She made it clear that Katherine and Petruchio, Katherine and Bianca, and Katherine and Baptista were to have an improvisatory moment in the “hot spot” over the course of the play. The actor feared that the added bits would take away from the main action. It seemed as if the director did not trust the audience enough to make educated opinions about the nature of the play; therefore, she shaped moments she felt would assist the audience in understanding the story. All of Petruchio’s servants were played by women which the director felt would bring further attention to his disrespectful treatment of women. In short, the director’s concept appeared to be pieced together without a concrete through line. Several questions were asked in gaining clarity of the broken line concept, and when these questions went unanswered or were given responses that did not correlate with the inquiries made, the actors became bored and restless, all in the first rehearsal. This lack of interest concerned the actor, especially so early in the process. The actor later

met outside of rehearsal with the director on behalf of the cast and was able to make some sense of the directorial concept.

After the director attempted to explain the direction in which she wanted to take the production, the cast began its first reading of the text. To the actor's surprise, the design staff was not present at the first meeting and did not make their individual presentations until weeks into the process. The cast never saw the costume designer's renderings. During the reading the director made cuts to the script that made little or no sense to the actors. She further explained that the reasons behind these cuts would become clear once she began blocking the production. On the second day of rehearsals, the director began blocking the first half of the play. She failed to address the shaky first reading, how to handle heightened language, how to understand the text, or the importance of vocal explorations in bringing clarity to a style that would seem foreign to many audience members. The lack of attention to the fundamentals of working with heightened language did not surprise the actor because she was used to the director seeming to work backwards. The actor realized early on that the success of the production relied on the core group of actors, most of whom were graduate students. An extensive amount of work would need to be done outside of rehearsals, as with any other production, but even more so with a production on which the director imposed ideas and intentions that were seemingly not supported by the text.

In the rehearsals that followed the actor was frustrated. First, the other cast members were openly dismissing the notes given by the director. Though

these notes often lacked clarity, the actor concluded to that her job was to perform the role given to her to the best of her abilities and most importantly, to put into practice all that she had learned. Second, the director made arbitrary changes in the text and its delivery to highlight what she wanted, often omitting what was seemingly indicated by the playwright. For instance, the director inserted a scene between Kate and Cressida, Petruchio's dog, during which she wanted Kate to steal food from the pet. At first the actor resisted the idea of the improvisation but later embraced it. The actor discovered that she had the ability to create something out of nothing and could be humorous at the same time.

The cast was asked to have their lines and blocking memorized upon returning from spring break. The actor was excited to begin working without the script in hand. She began memorizing her lines as soon as the break began and finished before it ended. Rehearsals after spring break were rocky for the actor. Though she knew all of her lines, she lacked the assurance and strength needed to perform. As the actor had many times before, she experienced problems bringing to life all she had researched. She felt lost and many times confused about the blocking and her character's motivation. Day in and day out she worked hard to overcome her fears by re-reading the text, visiting her research, and meditating. After leaving several wearisome rehearsals she decided to re-approach the director for assistance. The director assured the actor that she was on the right track with her interpretation of the character and recommended that she simply let go of everything that was holding her back.

The actor took this advice and decided to return to her script and search for things she had overlooked. She created a chart that outlined the character's objectives and tactics for each scene. The actor kept a copy of this chart with her to study throughout her day and before each rehearsal. The chart helped the actor remain connected to the character. Though the actor occasionally had doubts, she felt progress was being made.

After finally reaching a level of freedom in rehearsals, the actor began to experience resistance from the director. The director gave several line-readings in the form of questions: "What if Kate were to say the line like this?" or "What if Kate were really thinking this?" At first the actor objected to many of the inquiries. She quickly realized that the only way to get through a rehearsal without becoming angry was to appease the director in rehearsals and work even harder outside of rehearsals. The actor's goal became to make choices that were so clear and purposeful that little room would be left for debate. The actor's clearer choices proved successful, and the actor began working closely with her Petruchio to smooth out the rough edges in their relationship. The two worked extensively on their individual objectives and the possibilities of subtext. They devised a new approach to a particularly difficult scene and presented it to the director. The director listened quietly but quickly decided that she did not like the idea, nor did she care to see it in action during the upcoming rehearsal. The actor was disappointed by the director's lack of interest but continued to work on the through line of the character. She reviewed her script daily, scheduled sessions outside of rehearsal with the assistant director, and hoped for the best.

During tech week the cast began to work as a cohesive unit. Solo acts were put on hold as everyone nervously anticipated the production's opening. Dr. Mikell Pinkney and Professor Yanci Bukovec, members of the performance faculty, attended a rehearsal, which sent the graduate acting students into a panic. The first-year graduate students had complained to both professors about their issues with the production. Instead of focusing on all of the work put into the production, the actors worried about their individual performances. The actor was given concrete and encouraging advice from Dr. Pinkney. He commented on the fact that the actor was vocally strong. He advised that she command the attention of everyone on stage by using her words as a whip intended to inflict pain. He also suggested the actor pick an animal to connect with each time she entered the stage. Dr. Pinkney's comments and advice helped the actor more fully embrace her choices and gave her a level of confidence she had been unable to achieve.

Before the costumes were added to the production, the actor made several physical choices for the character. The costumes required minor adjustments as the actor was informed that she would be wearing a corset underneath dresses with bodices that utilized the same boning as the corset. Though the double-boning effect created a clean line in the costume, it greatly restricted the actor's movement and caused some pain to her lower back. To ease the discomfort, the actor incorporated several deep breathing exercises learned in her Alexander Technique class. She also used diaphragmatic breathing to help support her breath while speaking. One aspect of the costume

design that bothered the actor was the style in which she was to wear her hair. Several weeks before the show opened, the actor approached the costume designer with inquiries concerning her hair. The actor requested her character wear a wig to avoid any possible damage to her own hair. Two weeks before the official opening the costume designer had not made any decisions about the actor's hair; therefore, the actor sought out the advice of the costume design advisor, Professor Paul Favini. He informed the actor that she would be provided with a hair piece attached to her own hair, creating a bun effect. The actor was uncomfortable with the idea due to her experiences in previous productions. It had been the actor's experience that the designers failed to consider the differences between African-American and Caucasian hair; thus African-American actors were given poorly researched directions as to how their hair should be worn. The actor attempted to explain the basics of African-American hair care and design to the costumer designer, but the information seemed to land on uninterested ears. The actor ultimately concluded that her hair was not so important as the performance itself.

For the actor opening night consisted of nerves and anxiety. Her mother had flown in from California to see the production, something she had not done since the actor's second year in undergraduate school. The performance was going well until Petruchio stepped on the hem of the actor's costume and unintentionally dropped her as the two were exiting the stage at the final moment of the play. This mishap embarrassed the actor for a moment but was quickly replaced by an exhilarating feeling of accomplishment. Overall the

actor's performance was well received by the audience. The actor was congratulated by several faculty members. To the actor's surprise, Dr. Mikell Pinkney told her she had made him proud, words the actor had never heard him speak in her entire career at the university. The best compliment the actor received came from her mother who whispered in the actor's ear half way through the reception, "You were absolutely stunning." This compliment brought the actor to tears because during the entire process, she wondered whether or not her performance would be respected. The opening night's performance reinforced the actor's passion for acting and gave her a level of certainty she carried throughout the remaining performances.

The most challenging part of acting is being able to perform a show repeatedly as if each performance were the first. The actor applied techniques to keep her performances exciting and new. On more than one occasion the actor used emotional recall to place her self in the mindset of the character. In emotional recall the performer feels a character's emotion by thinking of an event in his or her life which aroused a similar emotion. On other occasions the actor excused herself from the cast and crew, found a quiet corner, meditated, and prayed for peace of mind, heart, and spirit. Clearing her head before performances helped the actor focus on the task at hand. The actor continued to warm up vocally and physically prior to each performance to ensure that she would not exhaust herself. To get through the last three shows in July, the actor simply told herself that she had a job to do, and it included giving the audience their money's worth. The actor felt she would be doing herself a disservice by

performing at half the level of which she knew she was capable; thus, she pushed herself through her final curtain call.

Contrary to past experiences, the actor felt she achieved her goals with her portrayal of Katherine. She felt a sense of accomplishment and pride. One faculty member told her early on that he felt she was not right for Katherine, that she was too young and did not have enough life experience or grit to play the character. Immediately the actor was determined to prove him wrong. This same faculty member praised her performance after the opening night and professed that she had made him proud. The actor felt like the rehearsal period did not prepare her for performance, but the performances prepared her for life outside of the university setting. She traveled with the production to Athens, Greece, and was commended by audience members who could barely understand the language. Though every performance was not perfect, the actor felt that she did her best. She had the opportunity to perform one of the most desirable roles of an actor's lifetime. She used the skills taught by her instructors and was able to make Katherine her own. The actor received encouraging comments from her peers, students, and theater professionals which made her feel extremely secure as a performer. If the actor could change anything about her experience, she would trust herself and believe in her abilities from the start.

Over the past three years the actor wondered whether or not if at the end of her experience if she would be able to consider herself a master at acting. During the past year she questioned whether her thesis role would reflect all of

the work she had put into her education. Though the assignment failed to do so, the actor feels she is prepared to exit the academic setting, and she hopes to take all that she has learned into her career.

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APPENDIX A  
*THE TAMING OF THE SHREW* PRODUCTION PROGRAM

# *The Taming of The Shrew*

By William Shakespeare

Directed by Judith W. B. Williams

University of Florida School of Theatre and Dance



FLORIDA  
THEATRICAL  
ASSOCIATION



UNIVERSITY OF  
FLORIDA



University of Florida  
School of Theatre and Dance  
Presents:  
*The Taming of the Shrew*

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**Director:** Dr. Judith W.B. Williams  
**Assistant to the Director:** Sharon Chudnow \*\*  
**Scene Designer:** Josh Morris  
**Lighting Designer:** Eric Ketchum  
**Costume Designer:** Lauren Rossi  
**Sound Designer:** Keith Taylor  
**Production Manager:** Amber C. Moreland Howell  
**Stage Manager:** Rachel Kahn

|  |                     |
|--|---------------------|
| <b>Katherine</b> .....                               | Katrina Griffin *   |
| <b>Petruchio</b> .....                               | Paul McClain        |
| <b>Grumio</b> .....                                  | Laura Rohner        |
| <b>Baptista</b> .....                                | Garrett Bantom      |
| <b>Bianca</b> .....                                  | Lauren Roth         |
| <b>Lucentio</b> .....                                | Josh Price          |
| <b>Tranio</b> .....                                  | Karen Kullman       |
| <b>Gremio</b> .....                                  | Jake Molzan         |
| <b>Hortensio</b> .....                               | Amsalan Doraisingam |
| <b>Biondello</b> .....                               | Justin Gallo        |
| <b>Vincentio</b> .....                               | Raymond Caldwell    |
| <b>Pedant</b> .....                                  | Kevin Brown         |
| <b>Widow</b> .....                                   | Meg Loftus          |
| <b>Julia</b> .....                                   | Jennifer Swisher    |
| <b>Celia</b> .....                                   | Melanie Galler      |
| <b>Hermia</b> .....                                  | Kara Hennessey      |
| <b>Amelia</b> .....                                  | Brittany Lesavoy    |
| <b>Hermione</b> .....                                | Sara Weston         |
| <b>Sophie</b> .....                                  | Nicole Rosner       |
| <b>Cressida</b> .....                                | Lauren Cornell      |
| <b>Baptista's Servant/Messenger/Haberdasher</b> .... | Cam Bulloch         |
| <b>Tailor/Officer</b> .....                          | Josh Patterson      |
| <b>Vincentio's Servant</b> .....                     | Nolan Carey         |

..... There will be a 10 minute Intermission .....

\* The Performance of Ms. Griffin is in partial fulfillment of the  
degree of a Master of Fine Arts in Performance

\*\* Understudy for the role of Tranio

.....| Director's Note |.....

June 2004 will mark the seventh theatre pilgrimage that I have made to Greece—the mystical birthplace of theatre in the western world. The Athens Centre has invited our production of *The Taming of the Shrew* to be showcased as part of their pre-Olympic Summer Theatre Festival. We will be performing on the Marble Theatre in Athens on June 16<sup>th</sup> and on the Anagyrios Amphitheatre on the Greek island of Spetses on June 19<sup>th</sup>. Our Greek audiences will include visitors from many different countries and diverse cultures.

What does Shakespeare's early comedy, a tale of a macho man taming an independent woman into an acceptable wife, have to say to a twenty-first century audience? Unlike Shakespeare's Elizabethan England, it is no longer acceptable for one sex to mistreat the other into submission. Perhaps it is high time to look deeper into the relationship of Kate and Petruchio. What do they have in common? How do they differ and perhaps complement one another? Are there significant differences in the public versus the private moments of their wooing? As the players leave the stage, do we really know "who tamed whom?"

Judith W. B. Williams

Production Staff

|                                      |  |
|--------------------------------------|--|
| <b>Assistant Stage Managers:</b>     | J.J. Beggs, Meg Loftus   |
| <b>Poster Designer:</b>              | Josh Morris  |
| <b>Program Designer:</b>             | Erin Boyington   |
| <b>Assistant Light Designer:</b>     | Randi Fink   |
| <b>Light Board Operator:</b>         | Kina Jahnke  |
| <b>Sound Board Operator:</b>         | Maria Perez  |
| <b>Follow Spot Operators:</b>        | Allison Pipkin , Genevieve Beller  |
| <b>Running Crew:</b>                 | Kim Healy, Donna Schmidt, Katie Seeley                                   |
| <b>Wardrobe Head:</b>                | Karina Ayala   |
| <b>Dressers:</b>                     | Gabe Price, Kristen Sweeney, Lauren Frazer, Genie Kim, Vawnya Nichols    |
| <b>Prop Master:</b>                  | Jonathan Scholten  |
| <b>Stage Manager Advisor:</b>        | Julie E. Ballard   |
| <b>Scene Design Advisor:</b>         | Mihai Ciupe  |
| <b>Scenic Graduate Assistants:</b>   | Josh Morris, Jonathan Scholten, Andy Farrugia                            |
| <b>Lighting Design Advisor:</b>      | Stan Kaye  |
| <b>Graduate Lighting Assistants:</b> | Eric Ketchum, Amber C. Moreland Howell, Price Johnston, Julie E. Ballard |

**Technical Director:** Mark Howieson

**Assistant Technical Director:** T.J. King

**Master Electrician:** Mark A. DeLorenzo

**Scene Shop Foreman:** Todd Bedell

**Master Carpenter:** T.J. King

**Costume Design Advisor:** Paul Favini

**Costume Shop Foreman:** Carol Gabridge-Cook

**Costume Graduate Assistants:** Bresean Jenkins, Jennie Rose Fuldauer, Meghan Anderson-Doyle, Elizabeth Rasmusson

**Set Construction:** TPA 2202, THE 4950

**Electricians:** TPA 3214, THE4950,

University of Florida  
School of Theatre and Dance  
2004/2005 Season

*Fall 2004*

**What the Butler Saw**

By: Joe Orton

Directed By: Dr. David Shelton  
Constans Theatre  
September 28-October 3

**The Bacchae**

By: Euripides

Directed By: Dr. Ralf  
Remshardt  
Black Box Theatre  
October 13-17

**Anything Goes**

By: Cole Porter

Directed By: Tony Mata  
Constans Theatre  
October 28- November 7

**Aghedidi Africa**

Directed By: Mohamed  
DaCosta  
Constans Theatre  
November 18-21

*Spring 2005*

**Dance Concert/ Florida Mod**

**Project**

Directed By: Kelly Cawthon  
Black Box Theatre  
January 21-30

**You Never Can Tell**

By: George Bernard Shaw  
Directed By: Dr. David Young  
Constans Theatre  
February 18-24

**A Midsummer Night's Dream**

By: William Shakespeare

Directed By: Dr. Judith Williams  
Constans Theatre  
March 25- April 3

**The Ohio State Murders**

By: Adrienne Kennedy

Directed By: Dr. Mikell Pinkney  
Black Box Theatre  
April 14-17

Department of Theatre and Dance  
**Faculty**

**Kevin Marshall**, Chair  
**Joan Froesch**, Assistant Chair  
**Dr. Rusti Brandman**, Dance  
**Yanei Bukovec**, Performance  
**Kelly Cawthon**, Dance  
**Mihai Ciupă**, Scene Design  
**Mohamed DaCosta**, Dance  
**Paul Favini**, Costume Design  
**Meredith Farnum**, Dance  
**Mark Howieson**, Technical Director  
**Pamela Kaye**, Design  
**Stan Kaye**, Lighting Design  
**Dr. Barbara Korner**, Performance  
**Tony Mata**, Musical Theatre  
**Dr. Mikell Pinkney**, Performance/ Theory  
**Dr. Ralf Remshardt**, History/ Dramaturgy  
**Isa Garcia Rose**, Dance  
**Ric Rose**, Dance  
**Kathy Sarra**, Performance  
**Ntozake Shange**, Performance  
**Dr. David Selton**, Performance Coordinator  
**Jill Sonke**, Dance  
**Paul Stern**, Undergraduate Advisor  
**Regina Truhart**, Costume Technology  
**Dr. Judith Williams**, Performance  
**Dr. David Young**, Graduate Research Professor

**Staff**

**Todd Bedell**, Teaching Lab Manager  
**Mark A. DeLorenzo**, Master Electrician  
**Carol Gabridge-Cook**, Costume Shop Foreman  
**Frances Jones**, Office Manager  
**Rosalie Preston**, Senior Secretary  
**Janelle Smith**, Accountant

**The University of Florida**

President of The University of Florida  
**Dr. J. Bernard Machen**  
Dean, College of Fine Arts  
**Dr. Donald E. McGlothlin**  
Associate Dean  
**Dr. Michael Blachly**  
Associate Dean  
**Marcia Isaacson**  
Associate Dean  
**Dr. Barbara Korner**

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### *Special Thanks*

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*Steven J. Kalishnikov*

*Bill Adams*

*Anthony Luzzo*

*Marilyn Maple*

*Tina Garland*

*Mickell Pinney*

*Pat Gleason*

*Elizabeth Adams*

*Jennifer Thomas*

*Richard and Jenny Streiff*

*Greg Johnson and the friendly staff of Quality Cleaners*

*Josh Alemany at Ross Laboratories, Inc*

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### *Florida Players*

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Have a love for theater? Want to be part of a theater production? If so, then Florida Players is the group for you! Florida Players is a campus-wide theater organization that offers performance and technical opportunities to both theater and non-theater majors.

Players meet every other Wednesday at 4pm

For more information visit us on the web at [www.geocities.com/flplayers](http://www.geocities.com/flplayers). Be sure to stay tuned for our Fall 2004 season.

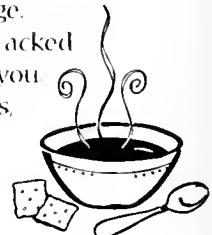
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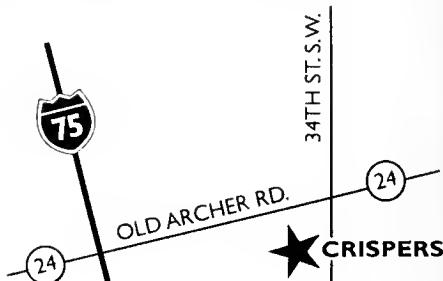
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APPENDIX B  
*THE TAMING OF THE SHREW* PRODUCTION PHOTOGRAPHS









## BIOGRAPHICAL SKETCH

Katrina Renee Griffin was born in Sacramento, California, to Yardley and Kitty Griffin. She began acting at a young age, performing monologues written by her mother at various charitable and business events. In 1997, Katrina completed her Bachelor of Arts degree in theater at Spelman College in Atlanta, Georgia, and she graduated with departmental honors. Upon graduation from the University of Florida she plans to pursue an acting career in New York.

I certify that I have read this document and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a performance in lieu of thesis for the degree of Master of Fine Arts.

  
\_\_\_\_\_  
David Shelton, Chair  
Professor of Theater

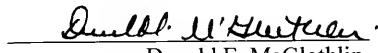
I certify that I have read this document and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a performance in lieu of thesis for the degree of Master of Fine Arts.

  
\_\_\_\_\_  
Yanci Bukovec  
Associate Professor of Theater

This performance in lieu of thesis was submitted to the Graduate Faculty of the College of Fine Arts and was accepted as partial fulfillment of the requirements for the degree of Master of Fine Arts.

August 2004

  
\_\_\_\_\_  
Kevin Marshall  
Director, School of Theater & Dance

  
\_\_\_\_\_  
Donald E. McGlothlin  
Dean, College of Fine Arts

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